



MUFARO'S BEAUTIFUL DAUGHTERS

Applause Series Curriculum Guide
March 21, 2017

MUFARO'S BEAUTIFUL DAUGHTERS

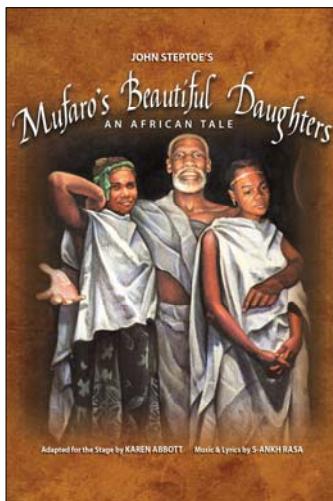
Dear Teachers,

Thank you for joining us for the Applause Series presentation of MUFARO'S BEAUTIFUL DAUGHTERS, adapted from the Caldecott Honor-recipient book written and illustrated by John Steptoe. Combining authentic African drumming, powerful choreography and thrilling original music, the splendor of Zimbabwe and Africa are brought to life in this folk tale about courage, kindness, and inner strength.

We thank you for sharing this very special experience with your students and hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and assessment activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to "pick and choose" material and ideas from the study guide to meet your class's unique needs.

See you at the theater,

Des Moines Performing Arts Education Team



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This study guide was compiled and written by Lisa Norris-Lynner; edited by Karoline Myers.
Adapted in part by study guide materials from Dallas Children's Theater.

ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

Public education programs allow audience members and local artists to make meaningful and personal connections to the art they experience on our stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 55,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. And, through its partnership with the John F. Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning. The Iowa High School Musical Theater Awards is Des Moines Performing Arts' newest initiative to support the arts in Iowa schools, providing important learning tools and public recognition to celebrate the achievements of students involved in their high school theater programs.

DID YOU KNOW?

More than 300,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center, 2744 seats*
- *Stoner Theater, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Civic Center.

Cowles Commons, situated just west of the Civic Center, is a community gathering space. Features include the Lauridsen Fountain, the Crusoe Umbrella sculpture by Claes Oldenburg, and the Swirl sculpture by Jim Campbell.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 21st season of school performances!

GOING TO THE THEATER . . .



YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Musicians and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

- * What kind of live performance is this (a play, a dance, a concert, etc.)?
- * What is the mood of the performance? Is the subject matter serious or lighthearted?
- * What is the mood of the performers? Are they happy and smiling or somber and reserved?
- * Are the performers encouraging the audience to clap to the music or move to the beat?
- * Are there natural breaks in the performance where applause seems appropriate?

A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Des Moines Civic Center:

- * Leave all food, drinks, and chewing gum at school or on the bus.
- * Cameras, recording devices, and personal listening devices are not permitted in the theater.
- * Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- * Do not text during the performance.
- * Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- * When the house lights dim, the performance is about to begin. Please stop talking at this time.
- * **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- * Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater and causing a distraction.
- * Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- * Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



**Thank you for choosing the Applause Series with Des Moines Performing Arts.
Below are tips for organizing a safe and successful field trip to the Civic Center.**

ORGANIZING YOUR FIELD TRIP

- * Please include all students, teachers, and chaperones in your ticket request.
- * After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail**.
- * Payment policies and options are located at the top of the invoice. **Payment (or a purchase order) for your reservation is due four weeks** prior to the date of the performance.
- * Des Moines Performing Arts reserves the right to cancel unpaid reservations after the payment due date.
- * Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- * Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Civic Center, and be seated in the theater.
- * Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- * All school groups with reservations to the show will receive an e-mail notification when the study guide is posted online. Please note that study guides are only printed and mailed upon request.

DIRECTIONS AND PARKING

- * Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3rd Street and 2nd Avenue. Turn onto 3rd Street and head south.
- * Police officers are stationed at the corner of 3rd and Locust Streets and will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
- * Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
- * Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with Des Moines Performing Arts Education staff.

ARRIVAL TO THE CIVIC CENTER

- * When arriving at the Civic Center, please have an **adult lead your group** for identification and check-in purposes.
- * Each group will be assigned a specific location in the hall, and ushers will escort groups to their seats upon arrival. Various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group's specific location in the hall.
- * We request that an **adult lead the group into the theater and that other adults position themselves throughout the group**. This helps with supervision purposes and is especially important in the event a group must be seated in multiple rows.
- * Please allow ushers to seat your entire group before rearranging individuals' seat locations or taking students to the restroom. This helps ensure that everyone has a seat in your designated section, as well as allows us to more efficiently seat other arriving groups. This helps us to start the performance on time.
- * As a reminder, children under the age of three are not permitted in the theater for Applause Series performances.

IN THE THEATER

- * In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Civic Center performances.
- * We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- * Following the performance, please wait for your group to be dismissed prior to exiting the theater.
- * If an item is lost at the Civic Center, please see an usher or contact us after the performance at 515.246.2355.

QUESTIONS?

Please contact the Education department at
education@desmoinesperformingarts.org
or 515.246.2355.
Thank you!

VOCABULARY

Many of the words and names used in *Mufaro's Beautiful Daughters* are of the Shona language spoken in Africa.

CHARACTERS & NAMES

Mufaro
(moo-FAR-oh):
“happy man.”
He is the father
in the story.

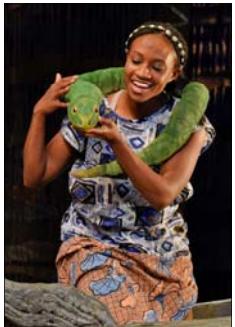


Mufaro.



Manyara
(mahn-YAR-ah):
“ashamed.”
Manyara is one
of Mufaro’s
beautiful
daughters.

Nyasha
(nee-AH-sha):
“mercy.”
Nyasha is one
of Mufaro’s
beautiful
daughters.



Nyasha with Nyoka.

Nyoka (nee-YO-kah): “snake.”
The name Nyasha gives to the
snake in her garden.

OTHER TERMS

djembe
(JEM-bay):
a goblet
shaped
African
drum,
usually
about 25



Djembe. Image by ZSM—Own work, CC BY 3.0.

inches tall. It has a body carved out of hardwood and a head, usually made from goatskin, that is “tuned” by adjusting the ropes that line the bowl of the drum. It is played by hand – never with a stick. The djembe is played during the performance.



Kente Fashion. Image by JY midey—Own work, CC BY-SA 4.0.

kente
(ken-TAY):
a brightly
colored,
banded
material
made from
cotton and
sometimes silk. Kente originated in Ghana, but is worn throughout Africa. It is used in many of the costumes in the show.

kora
(KOR-ah):
a 21-
stringed
African
harp. It
has a
body
carved



Kora. Image by Steve Evans. CC BY 2.0.

from a large calabash (a type of gourd) that is covered in cow-skin. It has a long hardwood neck and two planes with 11 and 10 strings running in notches at the sides of an upright mounted bridge. The playing style resembles the fingerpicking blues guitar, but the sound resembles that of a harp. The kora is played during the performance.

millet: a grain
Nyasha grows in
her
garden. It
is tiny,
round-
shaped



Millet — grains and flour. Image by T.K. Naliaka—own work. CC BY-SA 4.0.

and can be white, gray, yellow or red. Millet can be cooked and eaten. Depending on how you flavor it, it can be eaten for breakfast, lunch or, dinner. Dry millet can also be ground into flour and used in baking.



Yams. Image by Yemisi Ogbe—own work. CC BY-SA 4.0.

yam: a root vegetable that Nyasha grows in her garden. In American grocery stores, vegetables labeled as “yams” are really sweet potatoes. Yam tubers can be as small as a potato, but can grow to be more than 4 feet long and weigh up to 150 pounds. They have rough skin which is difficult to peel, but softens after heating. The skins vary in color from dark brown to light pink. The majority of the vegetable is composed of a much softer substance known as the “meat”. It can be white, yellow, purple or pink in color.

Zimbabwe
(zihm-BAHB
-way):
literally
means
“House of
Stone.” The
name



Great Zimbabwe stone ruins. Image by Janice Bell—Own work, CC BY-SA 4.0.

comes from the Great Zimbabwe, which are stone ruins of a large city built over 900 years ago by the Shona people.

ABOUT THE PERFORMANCE



MUFARO'S BEAUTIFUL DAUGHTERS is a musical stage adaptation of John Steptoe's Caldecott Honor children's book, based on a traditional African folktale.

Run Time: Approx. 60 minutes

SYNOPSIS

Mufaro is a happy man who is the father of the two most beautiful daughters in the land. He considers them both fair in personality as well, although Manyara is cruel and arrogant. The younger daughter, Nyasha, is good, gentle, and kind in all things. She works hard and never tattles on her sister. Nyasha even befriends a snake whom she calls Nyoka. She sings to Nyoka while she tends to her garden, and in return, he protects her crops.

One day, a messenger arrives. He announces that the great king wants all of the most worthy daughters in the land to come before him that he might choose his queen and bride. Manyara steals away during the night so that she can beat her sister to the city and become the queen.

During the journey, she is given three tests of kindness, all of which she fails. First, she encounters a starving boy whom she refuses to give any food. Next, she encounters an old woman who instructs her that she the grove of trees she is approaching will laugh at her and that she must not laugh back. Manyara does not respect the old woman and laughs at the trees.

Not surprisingly, the gentle Nyasha passes the same tests easily when she passes through the forest. When Nyasha and her father finally arrive in the city, they run into Manyara who is hysterical after seeing a monster snake in the King's chamber. Manyara tries to convince Nyasha not to go to the King, but Nyasha does not listen.

Upon entering the royal room, Nyasha realizes that the snake is actually her old friend, Nyoka. He explains that he is, in fact, the King, as well as the young boy, the old woman, and the grove of trees. Nyasha is chosen to marry the King, and Manyara becomes their servant. Mufaro continues to love and be proud of both his daughters.

WHAT YOU WILL EXPERIENCE

MUFARO'S BEAUTIFUL DAUGHTERS celebrates the rich and colorful culture of Africa, using elements of storytelling, magic, and traditional dance, drumming and song.

The set, which draws on images from African folk art, asks you to use your imagination to see the African landscape. Sculpted spirit poles glide across the stage to transform the setting from an open space to a lush forest. The colorful costumes also use traditional patterns and colors from African culture. Some of the words in the play – including the names of the characters – come from the Shona language, spoken by the people of Zimbabwe.

The music – written for this play – uses traditional African instruments. Listen for the sounds of the Djembe (drum) and Kora (harp). The dances combine steps from traditional African dance with modern moves. There is some stage magic, too, and some audience participation – don't be afraid to join in when the actors ask you!

ABOUT THE ARTISTS



MUFARO'S BEAUTIFUL DAUGHTERS is produced by Dallas Children's Theater and is based on the Caldecott Honor book by John Steptoe.

DALLAS CHILDREN'S THEATER

Dallas Children's Theatre is one of the top five family theaters in the nation and serves over 250,000 young people from 196 zip codes, 146 cities and 78 counties and 32 states each year through its main stage productions, touring, educational programming and outreach activities. Since opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts.

As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

JOHN STEPTOE, AUTHOR

John Lewis Steptoe, creator of award-winning picture books for children, was born in Brooklyn on September 14, 1950. He began drawing as a child and received his formal art training at the High School of Art and Design in Manhattan.

His work first came to national attention in 1969 when his first book, STEVIE, appeared in its entirety in LIFE magazine and was hailed "a new kind of book for black children."

In his twenty-year career, Mr. Steptoe illustrated sixteen picture books, twelve of which he also wrote. The American Library Association named two of his books Caldecott Honor Books: THE STORY OF JUMPINMOUSE and MUFARO'S BEAUTIFUL DAUGHTERS.



Image courtesy of lib.usm.edu

Mr. Steptoe twice received the Coretta Scott King Award for Illustration, for MOTHER CROCODILE (text by Rosa Guy) and for MUFARO'S BEAUTIFUL DAUGHTERS.

While all of Mr. Steptoe's work deals with aspects of the African American experience, MUFARO'S BEAUTIFUL DAUGHTERS was acknowledged by reviewers and critics as a breakthrough. Based on an African tale recorded in the 19th century, it required Mr. Steptoe for the first time to research African history and culture, awakening his pride in his African ancestry.

Mr. Steptoe hoped that his books would lead children, especially African American children, to feel pride in their origins and in who they are. "I am not an exception to the rule among my race of people," he said, accepting the Boston Globe/Horn Book Award for Illustration. "I am the rule. By that I mean there are a great many others like me where I come from."

John Steptoe died on August 28, 1989 at Saint Luke's Hospital in Manhattan, following a long illness. He was 38 years old.

HOW THE STORY BECAME A PLAY



MUFARO'S BEAUTIFUL DAUGHTERS has a long history, starting as a folktale that has gone through many adaptations.

WHAT ARE FOLKTALES?

MUFARO'S BEAUTIFUL DAUGHTERS is an African folktale. A folktale is a story handed down from one generation to another by word of mouth. Usually the author is unknown and there are often many versions of the tale. Some tales may have been based on a partial truth that has been lost or hidden over time. There are several types of folktales: myths, legends, fairy tales, and märchens.

MUFARO'S BEAUTIFUL DAUGHTERS is an example of a märchen. Its characteristics include a magical land or fantasy setting and involves an "underdog" who, with the help of magic, obtains a birthright. The birthright – something that is owed to the character from the day they are born – might be an inheritance of great value, such as land, wealth, or position (becoming King or Queen). It might also include a very simple human right,

like being treated with respect and kindness. Generally this underdog character is asked to complete impossible tasks, but through the help of magic, things end up living "happily ever after."

Folktales are often told to children by their parents to teach them how to behave. These stories have been passed down through generations and are similar all around the world. Though the culture may differ somewhat, the message remains the same.

WHAT IS ADAPTATION?

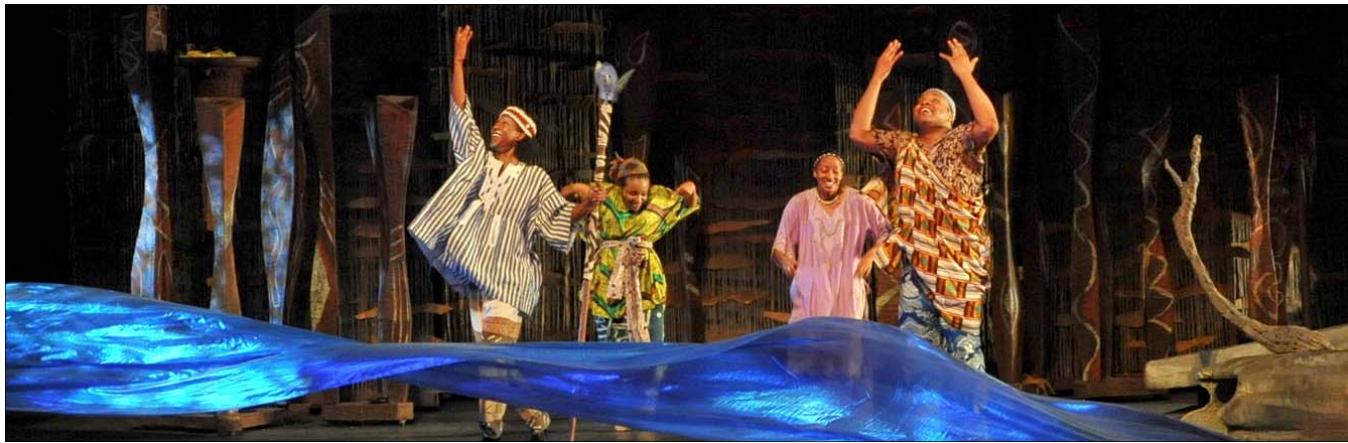
MUFARO'S BEAUTIFUL DAUGHTERS is an African folktale that was first shared by word of mouth, possibly in more than one language. In the 1890s a Canadian scholar living in Africa named George McCall Theal collected a number of African folktales and translated them into English. His adaptation "The Story of Five Heads" was the story John Steptoe adapted for his illustrated book MUFARO'S BEAUTIFUL DAUGHTERS.

Mr. Steptoe decided to set the story in Zimbabwe because he was inspired by the ruins of the Great Zimbabwe. He thought the ancient city, which people still know very little about, would be the perfect setting as the home of the king in the story. He also carefully researched the landscape, culture, plants, and animals in Zimbabwe for his illustrations.

For the Dallas Children's Theatre Production, playwright Karen Abbott adapted John Steptoe's book. She used Steptoe's story, his characters, and much of his dialogue (the words characters speak to each other), but she also added additional characters and dialogue of her own to help make the story come alive on stage. Composer S-Ankh Rasa built on her adaptation by putting the characters' feelings into words and music.

So what you will be seeing is an adaptation of an adaptation of an adaptation of a traditional African story!

A CINDERELLA TALE



MUFARO'S BEAUTIFUL DAUGHTERS is generally thought of as a "Cinderella story". Common elements of the Cinderella Story include:

- ◊ A protagonist, or main character, is treated poorly (usually a girl, but not always)
- ◊ A mean relative, a test of character
- ◊ Unexpected help (often magical)
- ◊ A reward at the end ("happily ever after")

What Cinderella stories do you

CINDERELLA STORIES FROM DIFFERENT CULTURES

- ◊ *The Cinder Maid* (reconstructed from various European sources by Joseph Jacobs)
- ◊ *Cinderella; or, The Little Glass Slipper* (France, by Charles Perrault)
- ◊ *Cinderella* (Germany, by Jacob and Wilhelm Grimm)
- ◊ *Katie Woodencloak* (Norway)
- ◊ *Fair, Brown, and Trembling* (Ireland)
- ◊ *Rashin-Coatie* (Scotland)
- ◊ *Cinderella* (Italy)
- ◊ *Conkiajgharuna, the Little Rag Girl* (Georgia)
- ◊ *Pepelyouga* (Serbia)
- ◊ *The Wonderful Birch* (Russia)
- ◊ *The Baba Yaga* (Russia)
- ◊ *The Wicked Stepmother* (Kashmir)
- ◊ *The Green Knight* (Denmark)
- ◊ *The Story of Tam and Cam* (Vietnam)

FILM VERSIONS OF CINDERELLA

- ◊ *Cinderella* (2015) Live Action version of Disney adaptation
- ◊ *Cinderella* (1950) Disney animated
- ◊ *A Cinderella Story* (2004) modern version with Hilary Duff
- ◊ *Cinderfella* (1960) Jerry Lewis
- ◊ *Ella Enchanted* (2004) with Anne Hathaway
- ◊ *Ever After* (1998) with Drew Barrymore
- ◊ *The Glass Slipper* (1955) musical
- ◊ *The Slipper and the Rose* (1976)
- ◊ *Rodgers and Hammerstein's Cinderella* (1957) with Julie Andrews (1965) with Lesley Ann Warren (1997) with Brandy Norwood and Whitney Houston



Illustration of Cinderella from Märchenbuch, a book of German fairy tales 1919. Public domain or CC BY 2.0.

DID YOU KNOW?

The earliest known variant of the "Cinderella story" was recorded by Greek historian Strabo in 1st century BC — more than 2,100 years ago! In it, the Cinderella character was Greek and married the king of Egypt.

THE PEOPLE BEHIND THE PRODUCTION



There are many jobs in the theater. From the people who develop the show to the performers on stage, it takes a lot of effort and teamwork to bring a story to the stage. Review the following about the people who work to create the musical **MUFARO'S BEAUTIFUL DAUGHTERS**.

AUTHOR

Some musicals and plays are inspired by books. This play is inspired by the book **MUFARO'S BEAUTIFUL DAUGHTERS** by Jeff Steptoe.

WRITER OF THE ADAPTATION

A play based on a book has to be adapted for the stage. The playwright Karen Abbott took the story from the book and decided what to keep, take out, or add to make the story work for the stage.

DIRECTOR

The director is in charge of telling the actors where to go on stage and how to interpret their characters. The director guides all the designers to make sure everyone is telling the same story.

ACTORS

Actors are all of the people who you see on the stage. They work together as a team to rehearse the play, memorize their lines, and tell the story.

SET DESIGNER

The set designer creates the world where the actors tell the story. The set designer imagines and draws all of the pieces that you see on the stage. The set designer also figures out how the stage changes from scene to scene.

COSTUME DESIGNER

The costume designer works with the director to create the clothes and costumes that the actors wear to help them become the characters. Each actor may have many "costume changes."

LIGHTING DESIGNER

The lighting designer makes sure the audience can see what they are supposed to see and use lighting and effects to create a mood.

PROPS MASTER

The props master carefully reads the script and collects, buys, or makes any of the objects that an actor picks up or carries.

BACKSTAGE CREW

There are lots of people backstage who build and operate the scenery, costumes, props, lights, and sound during the performance. They rehearse with the actors to learn their "cues" and make the show run smoothly.

STAGE MANAGER

During the show, the stage manager "calls the cues," which means he or she makes sure all the show elements, like lights, sound, and actor entrances and exits are timed correctly.

AUDIENCE

There can be no performance without you, the audience. You are a collaborator in the performance and your polite attention and applause is one of the most important parts of any live show.

ABOUT ZIMBABWE

MUFARO'S BEAUTIFUL DAUGHTERS is set in the country of Zimbabwe on the continent of Africa.

GEOGRAPHY

Zimbabwe is a landlocked country of south-central Africa. It lies between the Zambezi River on the north and the Limpopo River on the south. It has an area of 390,580 square kilometers (150,804 square miles), which is slightly larger than the state of Montana.

Most of Zimbabwe is rolling plateau, called veld. The highveld (or high plateau) stretches from southwest to northeast, ending in the Inyanga mountains. On either side of the highveld is the middleveld. The lowveld is made up of wide, grassy plains in the basins of the Zambezi and the Limpopo rivers. The capital city is Harare.



Victoria Falls is a waterfall on the Zambezi River at the border of Zambia and Zimbabwe. It has been described as one of the Seven Natural Wonders of the World. Image courtesy of places.co.za

PEOPLE

The powerful city-state of Great Zimbabwe formed around 1200 by the Shona people. The descendants of the Shona people make up 77% of the Zimbabwean population today; the other 18 percent are Ndebele (eng-duh-BEH-leh).



Image by Rei-artur, via Wikimedia Commons.



Zimbabwe's flag.
Image by Madden. Public domain.

MORE FACTS

Climate: tropical; moderated by altitude; rainy season (November to March)

Type of Government: parliamentary democracy

Languages Spoken: English (official), Shona (most common African language), Sindebele (the language of the Ndebele), numerous but minor tribal dialects

Religions: syncretic (part Christian, part indigenous beliefs) 50%, Christian 25%, indigenous beliefs 24%, Muslim and other 1%

National Symbol: Zimbabwe bird symbol; African fish eagle

Major Industries: mining (coal, gold, platinum, copper, nickel, tin, clay, numerous metallic and nonmetallic ores), steel; wood products, cement, chemicals, fertilizer, clothing and footwear, foodstuffs, beverages

Agricultural Products: corn, cotton, tobacco, wheat, coffee, sugarcane, peanuts; sheep, goats, pigs



Zimbabwe Coat of Arms.
Image by FischX, Meul. Public domain.

PRE-SHOW EXPLORATION, pg. 1

1) FOLK TALES

Goal: To compare different folk tales and identify the lesson or moral to the story

Explanation: MUFARO'S BEAUTIFUL DAUGHTERS is based on a folk tale with lessons about kindness and true beauty. In this activity, students will explore the lessons in a variety of folk or fairy tales with which they are familiar.

Materials:

- ◊ White board and markers
- ◊ Examples of fairy or folk tales

Activity:

1. Ask students to name different folk tales or fairy tales they remember and write them on the board. If they can't think of any, you may want to suggest some stories or read one or two short ones, including *Mufaro's Beautiful Daughters*.
2. Ask students to pick one of the stories from the board or another story they know well and to write down the lesson or moral the story teaches.

Examples:

- ◊ *Pinocchio* — telling lies is wrong
- ◊ *The Tortoise and the Hare* — never give up
- ◊ *The Ugly Duckling* — it's wrong to judge people from their looks

Follow-Up Questions:

1. Did everyone come up with the same lesson for the same story?
2. Do any of the stories teach more than one lesson?
3. When you first heard the story, did you realize there was a lesson?
4. Can you think of some "grown up" stories — books or even movies — that teach a lesson?

Folk Tales activity adapted from *Mufaro's Beautiful Daughters Study Guide* by Dallas Children's Theater.

2) UNDERSTANDING ADAPTATION

Goal: To understand how stories are adapted for different media — and how they change when they are adapted.

Explanation: MUFARO'S BEAUTIFUL DAUGHTERS is an adaptation (musical) of an adaptation (book) of an adaptation (translation) of a traditional African story. In this activity, students will explore how a story might be adapted for the stage.

Materials:

- ◊ *Mufaro's Beautiful Daughters* by John Steptoe

Activity:

1. Review 'How the Story Became a Play' section of the study guide (page 9) with students.
2. Ask students "What is the difference between telling a story out loud (from memory) and writing it down? How does it change when you write it?"
3. Next, ask students what they think a playwright has to consider when adapting a story for a play. Ideas include:
 - ◊ Storytelling: Does the play need a narrator to "fill in" pieces of the written story or can the story be told in action as it happens on stage?
 - ◊ Setting: If the story has many different places, or even one location that is very large or complicated, how can the play represent different settings?
 - ◊ Dialogue: Does the story include conversation that can become part of the play, or will the writer have to imagine what the characters say to one another?
 - ◊ Special Effects: If the story contains magic, wild animals, or other elements that cannot be "real" on stage, how can those elements be represented?
 - ◊ Theatrical Elements: How can scenery, lighting, costumes, make-up, sound effects, music and dance be used to tell the story?
3. Next, show illustrations from *Mufaro's Beautiful Daughters* to students. Discuss how the sights, sounds, smells, light and movement they imagine from those pictures might come to life on stage.

Extension Activity:

Invite students to sketch what they think the stage, lights, costumes or other elements might look like in the play.

PRE-SHOW EXPLORATION, pg. 2

3) ACT IT OUT

Goal: To create an adaptation of a story and bring it to life

Explanation: Students will identify key elements of a well-known story and create their own stage adaptation

Materials:

- ◊ White board and markers
- ◊ Examples of fairy or folk tales

Activity:

1. Choose a simple story that everyone in the class knows. Have someone tell the story or read a version of it aloud in class. (Example: Cinderella)
2. As a class, identify key characters in the story. Who has to be in the story? (You may have many suggestions, but these are the most important.)
 - ◊ Cinderella
 - ◊ The stepmother
 - ◊ The stepsisters
 - ◊ The Fairy Godmother
 - ◊ The Prince
3. As a class identify the key scenes in the story. What has to happen to tell the story.
 - ◊ Cinderella's stepmother and stepsisters are mean to her (make her a servant)
 - ◊ The ladies receive an invitation to the ball, but Cinderella is not allowed to go.
 - ◊ On the night of the ball, the Fairy Godmother uses magic to help Cinderella
 - ◊ Cinderella meets the Prince at the ball. They like each other, but she has to leave and leaves her glass slipper behind
 - ◊ The Prince searches for the lady who lost the slipper and finds Cinderella.
 - ◊ The stepmother and sisters are punished. The Prince and Cinderella get married and live happily ever after.
4. Next, ask the class to discuss the lesson/moral of the story.
5. Divide students into groups of 4-5 and assign each group a portion of the story to act. Depending on how much time you have, students may write a script with the lines each character says or you may let them improvise a few times to practice and get the general outline of their scene "in their bones".
6. Have students present their scenes to the rest of the class in order.

Follow-Up Questions:

1. Was the story we created as a class complete or was there something missing?
2. Did the characters differ from group to group?
3. Which scene did you like best? Why was it effective in how it was told?
4. Was the lesson in the story clear?
5. Have you seen any other plays that were adapted from well-known stories or books? How were they similar to the story you remembered?
6. Can you think of some movies that were adapted from books, or even from a play? How about some plays that were adapted from movies? What were the differences between them? Did you like one better than the other? Why?
7. Is there such a thing as an original story?

Teacher Tips/Variations:

- ◊ If you are doing a story like *Cinderella* that has a lot of girls, but your class has a lot of boys, don't be afraid to gender swap roles. You can tell the boys that for many years – as in Shakespeare's time – only men were allowed to act in plays, and that in England, when classic stories like *Cinderella* are adapted for the stage, the "mean lady" roles (like the mother and step-sisters) are often acted by men, because it allows them to be extra silly.
- ◊ If you have some students who are shy about acting, try putting them into scenes where they might be able to play an animal or a character who doesn't have many lines. If you have students who really don't want to perform, try making them a "designer" and have them draw a picture of the scene, or make them a "stage manager" and have them write down the lines that their group makes up.
- ◊ If you have ESL kids and can create a group of students who speak the same language, allow them to do their scene in their native language. You can then ask the rest of your class whether they understood what was happening in the scene, even though it was in another language.
- ◊ Have the students consider what they will use for props or how they can mime something that they don't have – like a carriage.
- ◊ For an additional challenge, you can discuss the setting for the story – both where and when – and consider allowing each group to set their scene in a different country or time period.

PRE-SHOW EXPLORATION, pg. 3

4) EXPLORE ZIMBABWE

Goal: To become familiar with the country of Zimbabwe — geography, climate, natural resources, history and culture

Explanation: MUFARO'S BEAUTIFUL DAUGHTERS is set in Zimbabwe. In this activity, you will introduce students to Zimbabwe and allow them to do some additional research at the library or online to learn more.

Materials:

- ◊ Access to resource materials, such as encyclopedias, books on Zimbabwe, or the internet

Activity:

1. Have students locate Zimbabwe on a map or globe. Based on what they see, have them answer the following questions:
 - ◊ What kind of climate would it have? How does it compare to ours?
 - ◊ What animals would be found there?
 - ◊ Is it north or south of the equator?
 - ◊ What are some neighboring countries?
2. Using encyclopedias or other resource materials, invite students to research additional facts on Zimbabwe to share with the class. Possible topics include:
 - ◊ Famous landmarks, such as Great Zimbabwe and Victoria Falls
 - ◊ Wildlife
 - ◊ Plants and flowers
 - ◊ Government
 - ◊ Culture — what do people eat, what do they wear, what kind of music do they play, etc.
 - ◊ History — why did Zimbabwe used to be called Rhodesia?
3. If time allows, have students create a project on Zimbabwe based on what they've learned. Possible formats could be a travel poster or brochure, a travel journey of an imaginary safari through Zimbabwe, a cookbook with recipes of dishes eaten in Zimbabwe, a PowerPoint guided tour presentation of the Great Zimbabwe or another landmark.

Follow-Up Questions:

1. What was something you learned that you found particularly interesting? Surprising?
2. In what ways is Zimbabwe similar to the United States? In what ways is it different?

5) NAMES & MEANINGS

Goal: To understand that many names have meanings that come from culture, literature, and family heritage.

Explanation: The character names in MUFARO'S BEAUTIFUL DAUGHTERS have meanings that reveal important characteristics. In this activity, students will research, discuss, and report meanings of different names, including their own.

Materials:

- ◊ Baby name books
- ◊ Internet access for research
(See page 21 for suggested sites)

Activity:

1. Review the character names in the vocabulary section of the study guide. (Page 6)
2. Discuss how the names of the characters reflect their true character.
3. Choose some common words and have students share (or research) those words in other languages. (Examples: kind, happy, brave, fearful, beautiful, proud) Do these words sound similar or different in the various languages? Can you think of names that look or sound like some of these words?
4. Explore some other examples in literature where names have been created to reflect aspects of character. You may have students research the name of a particular character they love or point them towards some particular works of literature. (Example: characters in *The Lion King* have names from the Swahili language. In the *Harry Potter* books, many characters have names from mythology.)
5. Next, invite students to research the meanings of their own name by looking in a baby name book or online. Make it a homework assignment to ask their parents/guardians where their name came from — how was the name chosen, were they named after someone, etc.?
6. Last, have students write their names, the culture it comes from, its meanings, and the story behind it on a piece of paper. You can even ask them to draw a symbol that represents their name's meaning.

Example: Brian — Celtic — means "high" or "noble", symbol could be a crown

Explore Zimbabwe activity adapted from *Mufaro's Beautiful Daughters Study Guide* by Dallas Children's Theater.

POST-SHOW DISCUSSION AND ASSESSMENT

DISCUSSION QUESTIONS

Theater Elements

1. What was the first thing you noticed when you entered the theater? What did you notice first on the stage?
2. What do you remember about the set? Did the set change during the play? How was it moved or changed?
3. What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
4. How did the music in the play add to the performance?
5. Do you think the actors were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?
6. How was the magic in the story shown on stage? Did you think it was effective?
7. What is the lesson the story is trying to teach us?

Relationships

1. Why was Manyara jealous of her sister? What could she have done about those feelings?
2. Was Nyasha right in the way she handled her sister? What might she have done differently?
3. Have you ever had anger or jealousy towards a brother or sister? Or who was angry or jealous of you? What did you do to resolve the situation?

Character and Leadership

1. Will Nyasha make a good queen? Why? (If useful, prompt students about the character counts pillars — Citizenship, Trustworthiness, Respect, Responsibility, Fairness, and Caring — or other framework your school uses for character education.)
2. Will Manyara make a good servant? Do you think her behavior changed after her sister became queen?

POST-SHOW ASSESSMENT

1. WRITE A LETTER

Invite students to write a letter to the performers or to Des Moines Performing Arts donors about their experience. In their letters they should share:

Letter Starter:

Dear *Mufaro's Beautiful Daughters* performers OR
Dear Des Moines Performing Arts donors,

My favorite part of the show was...
While watching the show I felt... because...
I have drawn a picture of the scene when...
If I could be in the show, I would play the part of...because...

Mail the letters to :

Des Moines Performing Arts
Attn: Education Department
221 Walnut Street
Des Moines, IA 50309

2. ACTS OF KINDNESS

Nyasha was celebrated for her kindness. Invite students to discuss ways that people can show kindness both towards people they know or towards people they don't know. Post their list of ideas. Next, invite each student to create an action plan by coming up with a list of things they can do to be kind both inside and outside of school — lists can be written or drawn. Daily, ask each student to tell you how they have been kind to someone or how someone has been kind to them. After a week, host a class discussion about some of the things they have done and how people reacted.

3. COMPARE AND CONTRAST

Choose a version of *Cinderella* that most students are familiar with, such as the Disney animated film, or, choose a written version and read the story to the class. Have students work individually or in pairs to compare the play to the well-known version of *Cinderella* using the worksheet on page 20. As an extension, you can have each student choose another version of *Cinderella* from a different culture (find online) and compare to the play or well-known version.

EXPLORE AFRICAN CULTURE, pg. 1

1) MAKE AN AFRICAN MASK

Explanation: Masks are used throughout African culture. Most masks are carved out of wood, which gives them a three dimensional quality. In this project you will design and make your own African mask.

Note: These masks will be more for decoration than for wearing, but if you want to make this a mask you can wear, make sure to include eyeholes.

Materials:

- ◊ Plain Paper
- ◊ Pencil
- ◊ Crayons or markers
- ◊ Sturdy pieces of cardboard (the side of an old box works well)
- ◊ Scissors
- ◊ Glue
- ◊ Tempera paints, brushes
- ◊ Yarn, String, and/or Raffia
- ◊ Lightweight beads, colored beans, macaroni, or even breakfast cereal (like Froot Loops)
- ◊ Hole punch



Artist: Marisch. Image courtesy of zoom-design.co.il.

Activity:

1. Look at some examples of masks like in the image above or research some masks online
2. Use a pencil to draw your mask design on a piece of paper. You will want to make some elements bigger – like the nose and mouth — as you will be cutting those out of cardboard and gluing them onto your mask. Think about what colors you will use for your mask. You may want to test your design by adding color with crayons or markers.
3. Now, draw your mask on the cardboard. Cut out the mask and the eyeholes.
4. Draw and cut out the dimensional elements (nose, mouth, etc.) you want to add to your mask out of more cardboard. For extra dimension, you may want to cut several layers of the element that you can paste on top of each other.
5. Glue your pieces to the mask and let them dry.
6. Paint your mask and let it dry completely.
7. Once paint is dry, add additional decorations. Punch holes at edges of your mask and thread with yarn, string or raffia to make "hair." Paste beads, beans or other decorations for extra dimension – but not too many or the mask may get to heavy and bend!

8. If you really want to try and wear your mask, make a hole on the right and left edges near where the middle of your ear will be when you hold the mask up to your face. String a piece of strong cord through each hole and have someone help you tie the mask around your head.

Notes/Variations for Teachers:

- ◊ If you are short on time, you can simplify this activity by ending it with Step 2 and just let the kids design and color their masks on paper.
- ◊ For younger students, you can simplify by using heavy paper plates (like Chinette) for the masks. Help students cut eyeholes and let them paint and decorate the masks without cutting out dimensional pieces. All of the masks will be round, but you can still have students plan their design on paper before they start decorating.
- ◊ For a more advanced project, have students use papier-mâché to cover their mask before they start painting (after Step 5). This will allow them to smooth over the edges of the dimensional elements and make it look more like it was carved.

SYMBOLIC COLORS

In African art, special meaning can be found in colors used in the design. As you work on your project, you may want to consider these different colors and their meanings. Which ones do will you in your art?

Black—strong spiritual energy	Red—strong political moods; bloodshed; death
Blue—love, fortune, peacefulness, harmony	Silver—serenity, purity, joy; associated with the moon
Green—plants, harvest, growth, good health	White—purification, healing; festive occasions
Gold—royalty, wealth, high status, purity	Yellow—preciousness, beauty, holiness
Maroon/Purple— mother earth; associated with healing and protection	Grey—healing and cleansing rituals; associated with ash
Pink—female essence of life; mild, gentle, tender	

Mask activity adapted from *Mufaro's Beautiful Daughters* Study Guide by Dallas Children's Theater.

EXPLORE AFRICAN CULTURE, pg. 2

2) PATTERNED CLOTH

Explanation: African textiles are as varied as Africa's many countries. The people of Africa use wool from sheep and camels and fibers from bark and plants to weave their cloth, which they use for clothing, tents, carry bags, and other uses. While cloth today is often made in factories, some Africans still use the traditional methods for weaving and making patterns.

Kente cloth is the oldest and most famous style of cloth. It was invented nearly 400 years ago by the Ashanti people of Ghana, but can now be found throughout Africa. The word "kente" means "basket," and kente cloth is often still woven by hand, especially if it is to be worn at an important occasion. It is woven with strong geometric patterns, with careful attention paid to the symbolism of color. Strips of kente are always woven with cotton threads and are sewn together to make cloth. Kente cloth is often worn at celebratory ceremonies to respectfully show African heritage.

Materials:

- ◊ Thick white paper (11"x17" works best, but you can use smaller sheets.)
- ◊ Colored Construction (same size as the white paper)
- ◊ Scissors
- ◊ Colored Tempera paint and brushes (try to include the basic colors of Red, Blue, Green, and Gold)
- ◊ Black markers (Sharpies work best; black tempera paint is messier, but will also work)
- ◊ Glue stick
- ◊ Ruler (optional)

Activity:

1. Use tempera paint to create stripes and patterns on a large piece of white paper. Make your pattern horizontal (so that the design goes across the long side of the paper.) You may want to start with light colors first, and try to let each color dry before adding a new one. Finish your design by outlining some of your pattern in black – which you can do with black paint or marker.

3. Using black paint or marker, make some designs on your construction paper – stripes, lines, and even zig-zags work well. Again, make your pattern horizontal. When the paint has dried, cut this paper the long way into 1-2 inch strips.

4. Make sure the paint is dry on the page you painted. Fold it in half the short way so that the white side faces out (it should look like a regular sheet of paper) Try not to crease the fold. Starting about two inches from the top, cut a series of slits from the folded edge to the either side of the paper – but be careful not to cut all the way to the edges or you'll cut apart your base! Leave 1-2 inches of space between the slits – you should end up with 6-7 cuts. Open up your paper to the colored side. Your slits should go all the way across the long side of the page.

5. Weave your colored strips of paper in and out between the slits you have created. Starting at the bottom of your paper, start by putting the strip under the paper and pull it up through the bottom slit, then over the paper and down into the next slit. Repeat this process until you have woven the strip through each slit. When you add the next strip, start with the strip on top of your base piece and weave it down through the first slit and under the band of paper, then continue to weave it as you did the first piece. Try to keep the pieces straight on your base page. Continue weaving until your strips go all the way across the edges of the slits.

6. Use a dab of glue stick to fasten each strip to the edges of your base paper. If you like, you can cut off the long edges of the strips that are hanging over.

1. Paint white paper



2. Make designs on construction paper



3-4. Cut construction paper into strips AND fold white paper in half and cut slits starting at fold, almost to the edge.



5-6. Weave strips through slits, alternating top and bottom. Fix ends with glue.

The Kente Cloth activity was adapted from an activity on Kid World Citizen, a website by teacher Becky Morales: <http://kidworldcitizen.org/>. Her book *The Global Education Toolkit for Elementary Learners* is available here from Amazon: <http://amzn.to/2hMsVZ7>.

EXPLORE AFRICAN CULTURE, pg. 3

3) MANCALA GAME

Explanation: Mancala is one of the oldest games game in the world. The word "Mancala" is translated to mean "to transfer" – which is the object of the game. Players move playing pieces over a board with bins or cups, moving the pieces from one cup to the next. The player with the most pieces in their home cup – called a kalah – when the game ends is the winner.

Mancala is still a very popular game with people of all ages. It has been played in tents with wooden board and stones as playing pieces, as well as in palaces with precious gems as playing pieces and boards covered in gold. The game combines strategy with simple counting, so it's easy enough for everyone to play but becomes challenging as you learn strategy.

Materials: (makes one game for two people)

- ◊ One cardboard egg carton
- ◊ Scissors
- ◊ Acrylic or tempera paints and brush (optional)
- ◊ 48 dried beans, pebbles or beads to use as playing pieces
- ◊ 2 small glass jars or bowls

Activity:

To make the game board

1. Carefully tear or cut the lid from the carton. Throw the lid away.
2. If you wish, paint and decorate the carton and the two jars or bowls. Wait for the paint to dry.

Set up the board

1. Set the mancala board on a table so that six cups face you and six cups face your opponent. The cups nearest to you are yours.
2. Place 4 playing pieces into each cup of the egg carton "board."
3. Place a jar or bowl at either end of the carton. The jar on your right is your kalaha. It is where you will store any captured playing pieces.
3. Find a friend and get ready to play.

How to Play

Object of the Game: To finish with the most beans

1. Flip a coin to see who goes first.
2. Player One:
 - ◊ Scoop all the beans from any one of the cups on your side of the board. Moving to the right (counterclockwise), move down the board and drop one bean into each cup.
 - ◊ If you reach your kalaha, drop a piece in it as well.
 - ◊ If, after you've dropped a piece in the kalaha, you still have pieces in your hand, continue around the board, putting a piece in the bins on your opponent's side. Continue until you run out of pieces.
 - ◊ If you reach the kalaha on the other side, skip it, and continue to your side. (You don't want to put pieces in your opponent's kalaha.)
 - ◊ If your last piece falls into your own kalaha, you get another turn. If not, it's your opponent's turn.
3. Play continues with the following rules.
 - ◊ You cannot drop a piece into the opposing player's kalaha.
 - ◊ You cannot move any of the pieces from your opponent's board or kalaha
 - ◊ If the last bean you drop falls into an empty cup, you get to take that piece and can "steal" all the pieces from the cup directly opposite to add to your kalaha.
4. The game ends when a player runs out of pieces in the cups on their side. The player that still has pieces in cups places them in their own kalaha, and both players count their pieces. The one with the most pieces wins.



Image courtesy of ep.yimg.com

COMPARING CINDERELLA STORIES

(For use with Post-Show Activity 3 on page 16.)

NAME: _____

Fill in the boxes below to compare the story elements of MUFARO'S BEAUTIFUL DAUGHTERS with another version of a Cinderella story.

TITLE OF STORY	MUFARO'S BEAUTIFUL DAUGHTERS	
AUTHOR/RETOLED BY		
SETTING Where does the story take place?		
MAIN CHARACTERS		
HERO/HEROINE		
VILLIAN(S)		
OBSTACLES What or who does the hero/heroine have to overcome to achieve success?		
SOLUTION How does the hero/heroine overcome the obstacles?		
MAGIC How is magic used in the story? What character(s) use magic?		

RESOURCES AND SOURCES

JOHN STEPTOE

Books

- ◊ **Stevie**
Harper & Row, 1969/1986
- ◊ **Uptown**
Harper & Row, 1970
- ◊ **Train Ride**
Harper & Row, 1971
- ◊ **Birthday**
Holt, 1972
- ◊ **My Special Best Words**
Viking, 1974
- ◊ **Marcia**
Viking, 1976
- ◊ **Daddy Is a Monster... Sometimes**
Lippincott, 1980
- ◊ **Jeffrey Bear Cleans Up His Act**
Lothrop, 1983
- ◊ **The Story of Jumping Mouse**
Lothrop, 1984
- ◊ **Baby Says**
Lothrop, 1988

Other John Steptoe Resources

- ◊ Official Website for John Steptoe:
<http://www.johnsteptoe.com/>
- ◊ Reading Rainbow: Mufaro's Beautiful Daughters (read by Phylicia Rashad):
<https://www.youtube.com/watch?v=oD5ETBoRrhU>

Cinderella Stories:

- ◊ D.L. Ashliman's Foltexts: <http://www.pitt.edu/~dash/type0510a.html>
- ◊ Another website with links to other Cinderella stories:
<http://fourthgradespace.weebly.com/cinderella-stories-around-the-world.html>

Names:

- ◊ Input a name to find the meaning: <http://www.behindthename.com/>
- ◊ Another name search engine: <http://www.names.org/>
- ◊ Search by meaning to find names:
<http://www.meaning-of-names.com/names-that-mean/>
- ◊ Meaning of names from The Lion King:
<https://www.mylionking.com/characters/>
- ◊ Meaning of names in Harry Potter novels:
[https://www.potermore.com/features/etymology-behind-harry-potter-character-names](https://www.pottermore.com/features/etymology-behind-harry-potter-character-names)

Zimbabwe:

- ◊ "Our Africa" has great information, along with wonderful videos about life and culture, designed for kids: <http://www.our-africa.org/zimbabwe>
- ◊ Boston University's Teaching Africa Outreach Program offers wonderful resources and lesson plans:
<http://www.bu.edu/africa/outreach/>
- ◊ A great reference for studying the country and culture of Zimbabwe:
www.geographia.com/zimbabwe
- ◊ Information on the Great Zimbabwe Ruins:
<http://www.greatzimbabweruins.com/>

African Masks:

- ◊ Art Factory has information and examples of many different masks:
<http://www.artfactory.com/africanmasks/>
- ◊ Mr. Donn's Site for Kids and Teachers has a great section on African masks: <http://africa.mrdonn.org/masks.html>

Kente Cloth:

- ◊ Smithsonian exhibition with information on kente cloth:
<https://africa.si.edu/exhibits/kente/about.htm>
- ◊ Lessons in designing a virtual Kente cloth by computer:
<http://www.csdt.rpi.edu/african/kente/index.html>
- ◊ Video about the making of kente cloth:
<https://www.youtube.com/watch?v=toWybhX5ZV8>

Mancala:

- ◊ Video with Instructions for playing:
https://www.youtube.com/watch?v=_F0NqxO0f2E
- ◊ Online version of mancala: <http://play-mancala.com/>

Dallas Children's Theater:

- ◊ Official Site: <https://dct.org/>
- ◊ Mufaro's Beautiful Daughters Study Guide:
[https://www.dct.org/nationaltour/2016-17season/Mufaro%20Study%20Guide%20\(16-17\).pdf](https://www.dct.org/nationaltour/2016-17season/Mufaro%20Study%20Guide%20(16-17).pdf)